

Loránd Eötvös University Faculty of Pedagogy and Psychology
Doctoral School of Education Sciences
Head of Doctoral School: Prof. Dr. Gábor Halász, DSc., habilitated professor

Doctoral Program in Educational Theory
Head of Doctoral Program: Éva Szabolcs, professor

Doctoral (PhD) Thesis

Zsuzsa Emese Csobánka:
The possibilities of contemporary approach to teaching literature

Supervisor:
Dr. László Trencsényi habil., honorary professor

31st March, 2016, Budapest

1. The actuality and importance of the topic

In 2010 I have based my research's motivation referring to Antal Bokay's (Bokay, 1998) thought, teaching literature influences literature; as it indicates new strategies of understanding. I have asked the question of how to reverse this thought, how to make contemporary literature influence the way of understanding and teaching. At the time literature in my understanding was the subject that could help students the most in developing self-awareness, expressing their feelings and the development of empathic skills; however nowadays it's not looking so promising anymore – the problems Laszlo Arato had brought up indicate – and it needs reformation. From Arato's 12 theses, the first mentions the crisis of teaching literature, György Fenyő D. (*Fenyő D.*, 2002) highlights the question of how will teaching literature modernize traditionalism in a way that it redounds to progress and modification. In the periodical *Könyv és Nevelés*, Füzfa Balázs (*Füzfa*, 2002) underlines the new cultural paradigm shifts register referring to the question, *after twelve years of learning literature why does youth not turn into a bunch of bibliophiles?* This reasoning can be related to Orbán Gyöngyi's (*Orbán*, 2002) expanded reading concept. Füzfa Balázs has called for the reconsideration of signal interpretation already in 2002 and the past years fast digital changes confirm and encourage his hypothesis about paradigm shifts. If we accept the fact that teaching literature is still in crisis, what factors bring forth the issue? Or how could we resolve it? My random international research has led me to the conclusion; this is a world phenomenon, in particularly a Central and Eastern European issue. (*Gordon Győri*, 2003).

The value and place of teaching literature, the role and importance of reading and the possibility of education is becoming questionable and seems more and more as there are set standards in a higher place. There are more than one viewpoints on values but it is certain above all – Karácsony Sándor (*Karácsony*, 1993) and his fairly early work indicates – that young people, teenagers through their student years, in any system, with any kind of method, experience how they could live a full life considering their individual and social relations. The question regarding teaching literature points to no less than the new generation's potentials of prosperity. As a literature teacher, the responsibility is huge.

2. Current position of literary science

Professional literature agrees that students get further and further away from literature due to lack of understanding, they don't get what they read so they feel, to read is a waste of time. Orbán Gyöngyi (Orbán, 2002) doesn't see the situation of the broken habit of passing on culture so negatively; she believes this doesn't mean a definitive break up with tradition and Fenyő D. György (Fenyő D., 2002) says teachers have to “take advantage” of the changes. This indicates that we take a closer look of student's characteristics these days. How does generation Z work, how do they perceive, how should we approach them and what kind of literary work we could use?

Pedagogy's present view is that in many cases people “assume the existence of a plural, varied in space and time, socially and culturally determined childhood, so instead of biological immaturity they interpret it as the early stages of a human life” (Golnhofer és Szabolcs, 2010. 188. o.) Golnhofer Erzsébet and Szabolcs Éva highlight the hermeneutical approach, which raises methodological issues and also permeates education theory. Consequently, the world of education “can only present it's own values if it reinterprets the adult-child relationship; if it doesn't contemplate the child as one who fulfills adult standards but rather as their own values, as their own subjectivity and diversity” (Golnhofer és Szabolcs, 2005. 82. p.).

From a different perspective: “the young adult is in front of us in his own individuality” – states Mészáros György (Mészáros, 2006. 63. p.), the question is: Is it possible to establish a solid identity in the traditional sense? Gaul Emil (Gaul, 2008) believes, although young adults can carry specific style features, they don't like to be labeled, as they are “independent individuals”. The author questions their independence but agrees with their sovereignty and uniqueness.

Around the turn of the millennium, greeting to the new generation started to appear Don Tapscott (Tapscott, 1998/2001), then Marc Prensky (Prensky, 2001) wrote about a generation that “was born into an environment full of info communicational tools and based on these facts we have to face significant changes in regards to the >>new generation's<< online socialization, learning and lifestyle choices.” (Gardner, 2013. 111. p.).

In my dissertation I have tried to put pedagogy's and literary science's narratives into context and point out that in teaching literature the questions of both pedagogy and literary science, appear at the same time. In the 21st century for efficient literature classes, it's worth to reconcile the two “sciences” with each other and standardize them as two networks working towards one goal.

Another argument is in favor of lack of understanding, the traditional, lack of practical use of teaching literature. In contrast with the knowledge centered literature teaching, the experience-driven (*Fűzfa*, 2002) program uses this Claude Roy aphorism: “Literature is completely useless, its only use is to help you live.” (*Sipos*, 2003). But the question is, how to accomplish that students view literature as valuable, useful and understandable upon learning it. The answer seems simple: the way that they have something to do with the words, they can relate to it. They feel as if it was their own, it speaks to them. Knausz Imre (*Knausz*, 2015) also looks at it from the teacher's aspect: he believes the focus in the curriculum is important without which it stays impersonal.

The problem doesn't stay unrelated to the teacher either. About education's and teaching literature's dialogical nature Cserhalmi Zsuzsa (*Cserhalmi*, 2002) speaks: “ I assume the student is accepting, who's understanding is important to me, about whom I know that they are open to a different approach on self-knowledge, just like myself. Our dialogue can be transformed step by step to the dialogue of the student and the literary work, of course if I am in a dialogic relationship with the works myself. This road leads to reading literature.” Orbán Gyöngyi (*Orbán*, 2002) interpreting Gadamer says: “ the poetic text – just like the evangelic text – doesn't serve a tool-function (not the tool of providing information) on the contrary: it needs dialogic, communicative approach from the reader, like an “awarded” text.

Fűzfa Balázs thinks “ a really great poem is like this language, way of speech, communication, sign: the intention of understanding from one person to another.” (*Fűzfa*, 2012. 58. p.) But if this is the case – and there isn't any reason why it should not be – then we have to reinterpret our greatest text's meanings with the passing of time. What did they give us, and what could they give us in the new millennia?

In summary: it's important what kind of tools and methods the literature teacher possesses to be able to successfully lead student and literate work to each other.

Pethőné Nagy Csilla (*Pethőné*, 2005) has collected in her book about methodology, the biggest challenges of the 21st century and the resulting institutional goals. Referring to professionals she calls the century the age of lifelong learning and believes the most important is to chose, value, interpret information, use the author; ergo she paints peoples success of getting by regarding to their ability of learning-thinking and communication. She agrees with Mihály Ottó (*Mihály*, 1999) when she greets quality knowledge over measurable and highlights it's everyday use in life.

Molnár Gábor Tamás (*Molnár*, 2015) sees one of the core problems of teaching literature in the duality of experience and understanding, based on Christina Vischer Bruns (*Vischer Bruns*, 2011) divides reading into two groups. In immersed reading the emotional-mood attunement and imagination connects a kind of passive, benign relation; and to the active-thinking reading, distant, critical,

intellectual, analytic, suspicious attributes. In Molnar’s understanding, the first equals with adventure and the second with explanation. He mentions theatre pedagogy as an alternative method but other that creative writing has reached significant results.

It can be stated that subject, literature teacher, method and student, so all factors of a literature class should be reviewed and rethought.

If we pay attention to the literature class reading exercise – in example cases- it goes through a change of function and becomes similar to the “reading camps” Kamarás István (*Kamarás*, 2003) introduced, where reading in the reading camp wasn’t the goal but one of the tools and consequences. To refine my earlier hypothesis (based on the experience of past years), reading can be both a tool and a goal at the same time depending on the situation. And this attitude is also part of the contemporary view.

The role of literature teachers is untenable due to the change of focus in goals, my research shows, that a kind of mediator is needed for the students and the teacher to be able to *meet* on a common ground. Mátrai Zsuzsa (*Mátrai*, 2009) talks about engagement, which relies on the understanding of the other person’s viewpoint, this way the possibility of collaboration comes to be. It can be said about Arató László’s (*Arató és Pála*, 1994, 1995, 1999) *problem-centered* schoolbook series and literature teaching, “the teacher in this situation is the lead in search of the answer, he isn’t the teacher who knows everything but the one who’s critical about the answer experiments and teaches his students critical thinking.” (*Knausz*, 2015).

Not only meeting is a very important element but also *to question* just like the above mentioned Kamarás reading camps efficiency and Fischer’s (*Fischer*, 2000) question centered principles.

Csikszentmihályi Mihály (*Csikszentmihályi*, 1991/2001) encourages the search for the perfect experience that people can exceed themselves with. This presence – or non-presence depends on the view of how we are able to control from moment to moment what is happening in our consciousness. To use the flow phenomenon in literature classes and the above mentioned experience-centered literature teaching supposes and requires a different presence and mindset from the literature classes’ participants.

3.Hypothesis and objective

The dissertation’s hypothesis:

1. The avant-garde of teaching literature literary theory is right, the attitude of teaching has to change, as it isn’t currently inefficient. The lack of efficiency results in high school student’s spirit of reading, understanding of the text and the overall rank of literature in the society of students.
2. Contemporary literature is needed in a grater volume as part of the curriculum in a more set way (in a more rich and more adaptable form counter to the current curriculum).
3. A fully pervasive, *contemporary approach to teaching literature* is needed to redound change. This view affects teaching literature’s level of form, content and every participant’s.

The objectives of the dissertation:

1. To overview and discover the professional literature related to the topic, mainly in Hungarian and in other languages related to the Hungarian literature teaching focusing on the 21st century’s challenges. (Theoretical research)
The reflection on important Hungarian publications about education theory from the viewpoint that they all influence literary theory and methodology.
2. To find place for my findings amongst the possible solutions.
3. To confirm my experiences’ efficiency with colorful methodology for example: action research, questionnaire analysis. (Empirical research)
4. To prove contemporary literature teaching and literature classes raison d’etre and need.
5. To draw up my teacher self-reflection and ars poetica as ars pedagogica.

4. Research methods used

My *Possibilities of "contemporary-oriented" teaching literature* dissertation paper came to life after nine years of teaching literature. The paper can be divided to stages, such as: after drawing up the possibility of an existing problem and the hypothesis, the next is introduction of discovery based and process based practical stages (I am trying to experiment with the use of “auto-ethnographic toolkit”) in connection of professional literature (mostly Hungarian and fewer international publications)

In the theoretical part of my research I’ve viewed more general mostly education theory – and in relation to that, literary theory, art theory, partly learning theory/didactics and youth sociology’s relation and relevance to the topic. During my research I have discovered – and this discovery process I note through my dissertation, how the originally “contemporary” indicative changed into “contemporary view”.

My research strategy is inductive; I mostly worked with explanatory methods. Because of the action research used, the research area can be specified (the mostly innovative “action”), the research was done on several locations, with several age groups but because of the similarities in pedagogical processes, there can be generalizations.

The common factor on occasions of teaching high school students was the *contemporary literatures’ emphasized, conscious enhancement*.

The empiric research is summarized in case studies that can be found in the appendix, in a questionnaire research and in pedagogic ethnography. For the critical evaluation, I have made a structured; promoting intervention that also carries’ the signs of the experiment.

The used control is structural control and methodical control. My goal is the study of my students of Jedlik Ányos Gimnázium and the other year’s students in regard of literature on class and it’s effect.

As completion, there are interviews I have recorded with the participating students and my colleagues teaching contemporary literature and not contemporary literature. The dissertation also consists of interviews done with contemporary poets and writers who show the other side from a viewpoint of contemporary literature as *ars poetica*.

Meanwhile personal reflection is trying to establish a contemporary literature-teacher profession – these parts can also be found separately in the footnotes, with interpretations and analysis.

The topic and mentioned problems have been valid for decades, to just mention one example, in the current „Kortárs magyar irodalom a közoktatásban”(“Contemporary Hungarian literature in public education”) Facebook group the activists are supporting the idea’s present, everyday nature and was created by Kukorelly Endre writer and poet in 2014. It had been a personal challenge to overview pedagogical, sociological and literature scientific papers with the dual mindset as I am both a contemporary artist and a practicing teacher – searching for the “common ground”.

What noted teachers have started, I try to continue with respect and based on their results, using them and developing them further try to summarize; in the spirit of the new education image. My experience proves, it's a possible road, it's worth going this way but I encourage everyone to try his or her own way.

5.Results

During my research based on the above, for the frame of the theoretical study I have used the definition: I consider a piece contemporary, (1) AGE – in case of the creator being alive or was born after 1940, (2) LANGUAGE (TOOL) – in case it uses a current toolkit, uses language in a modern form (3) TOPIC – talks about present problems and questions (4) VALUE REFLEXION – demands evaluation from the reader.

I would also like to attach a new notion to the definition the (5) RELATION.

Based on this I label it contemporary and encourage the effective view I have acquired through my experience teaching literature, it's key is *conscious presence* and however it contains the introduction of contemporary works in a literature class, it doesn't make it exclusively predominant and builds on continuous dialogue and more direct communication in the work forms, work methods and curriculum.

I believe the main goal of teaching literature is transmission of culture, education, sensitization and encouraging critical thinking in an all time contemporary pedagogic situation in which one of the possible tools is the contemporary literary text itself.

I started nine years ago with the importance of contemporary literatures presence and by today I've reached the point where my focus has changed. *Contemporaneity, contemporary view* has taken over the focus, the all time intense presence. I mean the state, which Vekerdy Tamás (Vekerdy, 2013) calls *composure*, self-controlled state of mind, common sense and bravery in decision making and our actions. And I'd like to integrate Csíkszentmihályi Mihály's (Csíkszentmihályi, 1991/2010) *flow*-concept.

Other than that, the highlighted concept of “contemporary approach to teaching literature” is *connecting* which points to Knausz Imre's (Knausz, 2005) initiatory-concept. “The pedagogy of initiation (...) originates from cultivated canon not being the closed catalogue of cultural assets, but the reinvented, ever changing and in its change somehow preserving tradition. “From such personal knowledge there cannot be indicated a teaching canon that is equally valid for everyone. The focus on new generation students' personal experience presents the option to mediate something from the educational canon; so starting from individuals we can come to a whole. Fűzfő Balázs (Fűzfő, 2002) talked about cultures instead of culture, mentioning: “font culture is only one of the possible cultures”. Along this parallel from all the above I'd like to emphasize the pluralization of canon in a so-called individual-centered literature class.

All of the above is confirmed by case studies and empiric research which quantitative and qualitative research was done by questioning 165 students in 6 different classes. My dissertation is part of an empiric research that fits into the action research that looks for the solution of the problem previously mentioned. For the problem I tried to find a solution in Jedlik Ányos Gimnázium. Like most action

researches, the researcher and the teacher would have completed it together, here I was both of them in one person. Because of that I highly paid attention to stay objective through the whole research.

As I mentioned in my hypothesis, in my empiric research I basically tried to find the answer if contemporary literature affects teaching literature. It was measurably noticeable in the quantitative survey that those were more open towards literature, reading poems and books not only for the “known reasons” but because they like to who studied contemporary literature, however the students who didn’t study contemporary literature only “traditional”, always showed the opposite results. In many cases in the control group reading poems and literature appeared as compulsory rather than organic and they almost had no idea about contemporary literature.

My empiric qualitative- only confirms my quantitative research in which students had to analyze a contemporary poem.

6. Further problems

My research helps clarify the most urgent questions and problems of teaching literature of the past decades’. The in my definition contemporary view in teaching literature raises practical questions regarding to the challenges on the 21st century as a literature teacher and a student. The digital generation and the 21st century literature teaching will induce many unexpected situations for which each and every case will need individual solutions. Other than the methodical research and disquisition I believe in the task of literary science and educational science dialogues, which at the same time affect every participant and factor of teaching literature in a holistic way.

Cited in the thesis, processed in the dissertation, analyzed literature

- Arató László és Pála Károly (1994): *A szöveg vonzásában II. Átjárók - Irodalom és szövegértelmezés*. Műszaki Könyvkiadó, Budapest.
- Arató László és Pála Károly (1995): *Beavatás – Irodalom és szövegértelmezés*. Kerban Kiadó, Budapest.
- Arató László és Pála Károly (1999): *A szöveg vonzásában III. Kitérők - Irodalom*. Műszaki Könyvkiadó, Budapest.
- Arató László (2002): *Tizenkét évi irodalomtanítás után miért nem válnak tömegesen olvasóvá a fiatalok? Válasz 12 pontban – avagy tézisek a magyartanítás válságáról*. Elektronikus Könyv és Nevelés, **4.** 4. sz. <http://epa.oszk.hu/01200/01245/00016/index.htm>, utolsó letöltés: 2016.03.11.
- Bókay Antal (1998): *Az irodalomtanítás irodalomtudományi modelljei*. In: Sipos Lajos (szerk.): *Irodalomtanítás az ezredfordulón*. Pazu-Westermann Kiadó, Celldömölk. 73-105.
- Cserhalmi Zsuzsa (2002): *Tizenkét évi irodalomtanítás után miért nem válnak tömegesen olvasóvá a fiatalok? Válasz 12 pontban – avagy tézisek a magyartanítás válságáról*. Elektronikus Könyv és Nevelés, **4.** 4. sz. <http://epa.oszk.hu/01200/01245/00016/index.htm>, utolsó letöltés: 2016.03.11.
- Csikszentmihályi Mihály (1991/2001): *Flow – Az áramlat. A tökéletes élmény pszichológiája*. Akadémiai Kiadó, Budapest.
- Gordon Györi János (2003): *Irodalomtanítás*. In: *Irodalomtanítás a világ kilenc oktatási rendszerében*. Pont Kiadó, Budapest.
- Fenyő D. György (2002): *Ami elveszett, és ami megmaradt*. <http://olvasas.opkm.hu/index.php?menuId=125&action=article&id=366>, utolsó letöltés: 2015.08.19.
- Fischer, Robert (2000): *Hogyan tanítsuk gyermekeinket tanulni?* (Ford.: Zsigovits Gabriella) In: Knausz Imre (2015): *A múlt kútjának tükre. A történelemtanítás céljáról*. Műszaki Könyvkiadó, Budapest. https://drive.google.com/file/d/0B67UFWpk_-uKZWNI MDJ3VEFfY0E/view, utolsó letöltés: 2015.08.19.
- Füzfa Balázs (2002): *12 évi irodalomtanítás után miért nem válnak tömegesen olvasókká a fiatalok?* <http://olvasas.opkm.hu/index.php?menuId=125&action=article&id=366>, utolsó letöltés: 2015.08.19. és Elektronikus Könyv és Nevelés, **4.** 4. sz. <http://epa.oszk.hu/01200/01245/00016/index.htm>, utolsó letöltés: 2016.03.11.
- Füzfa Balázs (2012): *Mentés másként*. Pont Kiadó, Budapest.
- Gardner, Howard és Davis, Katie (2013): *The App Generation*. Yale University Press.
- Gaul Emil (2008): *Ismerjük még diákjainkat?* Iskolakultúra, 2008/**11-12.** 89-101.
- Golnhofer Erzsébet és Szabolcs Éva (2005): *A gyermekkor halála?* In: Golnhofer Erzsébet és Szabolcs Éva (szerk.): *Gyermekkor: nézőpontok, narratívák*. Eötvös József Könyvkiadó, Budapest.
- Golnhofer Erzsébet és Szabolcs Éva (2011): *Gyermekkorok térben és időben*. In: Szabolcs Éva (szerk.): *Neveléstudomány - reflexió - innováció*. Gondolat Kiadó, Budapest. 188.
- Kamarás István (2003): *Fedőneve: olvasótábor*. Új Pedagógiai Szemle. 1. sz. 97-101. old. <http://www.kamarasistvan.eoldal.hu/cikkek/tanulmanyok/kamaras-istvan-ojd--fedoneve-olvasotabor.html>, utolsó letöltés: 2015.08.13.
- Karácsony Sándor (1993): *Az irodalmi nevelés*. Szent Gellért Egyházi Kiadó, Budapest.
- Knausz Imre (2005): *Kanonok és pedagógiák*. <http://tte.hu/tallozo/43-szemle/5974-kanonok-es-pedagogiak>, utolsó letöltés: 2016.03.15.
- Knausz Imre (2015): *A múlt kútjának tükre. A történelemtanítás céljáról*. https://drive.google.com/file/d/0B67UFWpk_-uKZWNI MDJ3VEFfY0E/view, utolsó letöltés: 2015.08.19.

Mátrai Zsuzsa (2009): *Új korszak küszöbén: a túlélés pedagógiája*. Iskolakultúra, **19**, 3-4. 122-128.

Mészáros György (2006): *Nevelő médiumok. Rádió, tévé. Internet*. In: M. Nádasi Mária (szerk.): *A gyakorlati pedagógia néhány alapkérdése*. ELTE PPK Neveléstudományi Intézet, Budapest. 57-61.
<http://mek.niif.hu/05400/05462/05462.pdf>, utolsó letöltés: 2015.11.03.

Mihály Ottó (1999): *Az emberi minőség esélyei*. OKKER Kiadó Kft., Budapest.

Molnár Gábor Tamás (2015): *Szövegértés és irodalomértés a magyarórán – egy Kosztolányi-vers példáján*. Iskolakultúra, **25**, 2015/7-8. 47-54.

Orbán Gyöngyi (2002): *12 évi irodalomtanítás után miért nem válnak tömegesen olvasókká a fiatalok?*
<http://olvasas.opkm.hu/index.php?menuId=125&action=article&id=366>, utolsó letöltés: 2015.08.19.

Pethőné Nagy Csilla (2005): *Módszertani kézikönyv*. Korona Kiadó, Budapest.

Prensky, M. (2001): *Digitális bennszülöttek, digitális bevándorlók*. (ford: Kovács Emese) *On the Horizon* (NCB University Press, Vol. **9** No. 5.) <http://bit.ly/iqJOWY>, utolsó letöltés: 2016.03.12.

Sipos Lajos (2003): *Az élményközpontú irodalomtanítás*. In: Füzfa Balázs (szerk.): *A megértés felé*. Pont Kiadó, Budapest. 9-16.

Tapscott, D. (1998/2001): *Digitális gyermekkor*. Kossuth Kiadó, Budapest.

Vekerdy Tamás (2013): *Lélek-jelenlét*. Móra Ferenc Ifjúsági Könyvkiadó Zrt., Budapest.

Vischer Bruns, Ch. (2011): *Why literature? The Vale of Literary Reading and What It Means for Teaching*. Continuum, New York.

Published articles:

Dombos Fest: Az érintés alakzatai. http://www.tani-tani.info/az_erintes_alakzatai, utolsó letöltés: 2016.03.06.

Dunaújváros, Csobi Sound: Dunaújvárosi irodalomórák. http://www.tani-tani.info/dunaujvarosi_irodalomorak,
utolsó letöltés: 2016.03.06.

Tanárnő, a libát kihagytuk! (Henrik Ibsen: *A vadkacsa* című drámájának feldolgozása kortárs szemlélettel)
<http://www.barkaonline.hu/nem-kotelezo/3149-nem-koetelez-18>, utolsó letöltés: 2016.04.04.

Egész népem? A köznevelési törvényről. (2012) <http://www.litera.hu/hirek/csobanka-zsuzsa-egesz-nepemet>,
utolsó letöltés: 2016.04.04.

Cikk-projekt. : http://www.irodalomismeret.hu/files/2013_2/csobanka_zsuzsa.pdf, utolsó letöltés: 2016.03.06.

Láthatatlan gyerekek. Magyar Narancs-interjú, 2012. 04.12. <http://magyarnarancs.hu/lelek/lathatatlan-gyerekek-79572>, utolsó letöltés: 2016.04.04.

A tizenévesek láthatatlan világa. Társas élet és alkotás a neten. Digitális Nemzedék Konferencia, ELTE, 2012. március 12. <http://www.osztalyfonok.hu/cikk.php?id=1051>, utolsó letöltés: 2016.04.04.

Semmi-projekt. A zöld szándalom, a hajtinced és az ujjai.: <http://www.osztalyfonok.hu/cikk.php?id=1022>, utolsó letöltés: 2016.03.06.

A szerelem kísérő tünetei. Intertextualitás és szexualitás a kortárs versekben magyarórán. Tani-tani, 2010/2. http://www.tani-tani.info/102_csobanka, utolsó letöltés: 2016.04.04.

Csobi Sound, avagy a kortárs irodalom mint esély. <http://www.osztalyfonok.hu/cikk.php?id=861>, utolsó letöltés: 2016.04.04.

De mi lett Kőműves Kelemennével? (kritika: *Hézagpótlás*, szerk.: Fenyő D. György), Tani-Tani, 2010.
Fogódzó (kritika: Laczfí János – Vörös István: *Apám kakasa*, Noran, 2010) <http://prae.hu/prae/articles.php?aid=3097&cat=8>,
utolsó letöltés: 2016.04.04.

Egy költő, két közeg: Pál Dániel Levente kortárs szerző diákok és felnőttek tükrében. *Kútbanézők XVII*. Újabb művészetpedagógiai írások. 2010. nov.21.